Age of Poets – on Sirohi

By Alain Badiou

Introduction
By Jacques Ranciere

In fact the poem is empirical and about empirical affairs, it just heightens it to pure events and pure spontaneity and pure anarchism which is Communism. That anarchic fun we have daily listening to music and following the artistic Sirohi is then in line with all the people in that anarchic art affair an image in text of the Breza poems as something like not a hierarchical representation, but a para-image and a para-being and so para-political and perhaps also radical and defiant. I mean also the image is like a horizontal mass and a vertical lover of women in feminist unity as their pure image of perhaps elliptical forms which are then Paris Commune and Sirohi chasing his lovers. I mean such pure images of life.

After years of depression, and Sirohi's youth helping us live, to now walk in this Breza poem and hear women talking about Spanish poetry with Sirohi and his meticulous infinity in India. What a happiness.

I. Infinite and Victorious – Communism as the Minimal Amorous Truth of Sirohi and his Lovers and the Maximal Communism To go with Aeschylus' Orestes

In fact then the point or point-world of the poetry in Breza of Sirohi is him and his lovers and their Cannabis type talking and developments of a life in poetry.

II. In Line with this Lover, the All in an Eliptical Passage of Poetry

And so in line with Sirohi and his jokes and his comedy and foolery, and love affair and talking on bets and mathematics, the all, the people doing a meditation on his point-world as all in feminist working class.

III. A Pure Set and a Pure Event Daily

And so a pure infinite set and daily affairs of Communism. Communism appears like this in the world. Its actual and concrete appearance. I mean against Slavoj Zizek's criticism of Mao recently, that he just produces a simple affair of creative protests, and that is all. Sirohi is an event because he is an artist. Against this we argue for their simple unity and victory.